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THE RETURN OF THE FLOCK

J. F. MILLET

Size of the original pastel, 15 1/4 x 20 1/4 inches

MILLET'S PASTELS
AT THE MUSEUM OF FINE ARTS, BOSTON

IN THE QUINCY ADAMS SHAW GIFT

BY ELISABETH LUTHER CARY

THE gift to the Museum of Fine Arts, Boston, of the Quincy Adams Shaw Collection of paintings and pastels by Jean-François Millet is greatly important. Seen as a whole it shows us practically all of Millet; the grave majestic Millet of "*The Potato Planters*," with the long horizontals and low arch of its linear design; the Millet whose weighty simplicity was leavened and broken into a sweeter and lighter substance in the pastels; the Pre-Raphaelite Millet spending a scrupulous tenderness on the drawing of some wayside

weeds, dandelions with their aureoles, and small blinking yellow flowers almost lost in abundant leafage; the Chromoesque Millet of winter landscapes and sunset sky; and the master of rugged line making harsh, synthetic statements with a reed pen. All are in the collection, and the composite portrait gained from them is a compact of poetry, an epic poetry expressing not so much one man as successive ages of men with the same occupations, the same feelings, the same fate. Millet belonged not only to his own past but to

the traditional past, and in his work his mind constantly reverted to thoughts of permanence, of tasks repeated through generation after generation, of habits fixed by repetition and appearing in fathers and sons and the children of their children. Such repetitions and reversions are favorable to the establishment of character and even to its exaggeration.

Millet was Greek in spirit. This we perceive not only from his tendency toward large simplifications and typical forms, but from his pursuit of ideals which implied the assertion of character. As the Hellenic sculptor emphasized the womanhood of woman and youthfulness of youth, so he in his peasants emphasizes the worker until he has the very soul of labor embodied in human form. This emphasis upon character, entirely conscious and intentional as most of the intellectual processes of an artist are, is what saves Millet's work from the sentimentality of emotional prejudice and from false idealism. He was not concerned to add to the nobility of the laborer as a human agent, although in the name of his art he welcomed atmospheric and other conditions that helped him to give common tasks and common people the look of mystery and grandeur. He was glad of evening and twilight in which distant forms loom large and disturbing detail is lost in a general tone. At this time the sower and reaper, the plowman and the digger, in suffering and weariness, persuading the earth to increase, are ennobled. They become like the classic Hercules as Euripides saw him, his grossness reconciled with his divinity. Millet saw them as real as the peasants of Breughel's rustic themes, yet expressing an emotion as lofty as Michelangelo's, a type that speaks clearly of humanity struggling with nature for the life of the world.

It is not surprising to those who know even the bare outlines of Millet's history that he expressed classic feeling in a language of art that kept through his modernity a classic accent. His mind was nourished upon the Bible and Virgil, he was made familiar with a powerful phraseology, and he received this mental drill before he left the Norman farm where he spent his boyhood, so that he was able to turn directly from literature to nature and

see for himself that the masters had spoken truth. In the later years of his life when he was reading Theocritus in the original, line by line, and criticising the translation at the end of the volume, he describes the first idyll with its image of the fox in the vineyard going "up and down the rows devouring the grapes", which shows vividly the way in which the vines are planted. The translator has said simply that the fox penetrated to the vineyard and devoured the grapes. "O translator," Millet exclaims, "it is not enough to know Greek, you should also have seen a vineyard in order to understand the truth of your poet's image and to render it exactly!—I cannot see the fox trotting up and down the rows of vines in the translator's vineyard."

Not only his study of great literature but his study of great paintings had this value for him, the only value study can possess, opening his eyes to original truth. He speaks somewhat of copying Giorgione's "*Concert Champêtre*" in the Louvre, and of feeling that Giorgione's landscape had given him the key to the fields. Thus Virgil and Theocritus and the poet of the Psalms gave him the key to the emotions aroused in him by sunset and sunrise and oncoming storm and by the human beings that seemed to him part of the landscape in which they were placed. They showed him how nobly such emotions could be translated to be shared by the many, and gave him the desire for an equally noble form of pictorial expression. Thus Michelangelo gave him the key to suffering and thereby haunted him during his whole life, causing him to see in the Barbizon peasants embodiments of physical struggle become titanic in the twilight gravity of his natural mood. He climbs the mighty staircase of the museum during his first days in Paris, *depressed and shy*, passes through the gallery of the old masters, loves the Primitives and comes to Michelangelo—"when I saw that drawing of Michelangelo's representing a man in a swoon, I felt *that* was a different thing. The expression of the relaxed muscles, the planes, and the modelling of that form exhausted by physical suffering gave me a whole series of impressions. I felt as if tormented by the same pains. I had compassion upon him; I suffered in his body, with his limbs. I saw that the man who

had done this was able, in a single figure, to represent all the good and evil of humanity. It was Michelangelo; that explains all."

He turned naturally to the heroic and large alike in art and literature. The verses of the Bible seemed to him "like

genius the amazing thing about him is that, with his appreciation of great fore-runners and a majestic past, he should have been so strongly solicited by the familiar world in which he moved and have seen in it material for an epos. It can be explained to a degree by his having kept throughout



SHEPHERDESSES WATCHING FLIGHT OF WILD GEESSE J. F. MILLET

Size of the original pastel, 25 $\frac{3}{4}$ x 16 $\frac{3}{4}$ inches

gigantic monuments" and the monumental called to him wherever he came within its range. It is almost a foregone conclusion that his list of reading should include the writings of Victor Hugo. Scott's novels also have the bigness of outline and the substance that he required. It is not strange that Chateaubriand's somewhat hollow sympathy with grandeur in nature and man should have coerced him. To a public incognizant of the simple ways of

his life that egoism of childhood which is so different a matter from the egoism of sophisticated age. He remained the coltsal poet of common things after the age at which most men and women put away imagination and begin to study the science of perspective. He continued, that is, to perceive a universal and supreme importance in the simplicities among which he had been born, and which revealed to him their elemental character. The subjects



TRAINING GRAPE VINES

J. F. MILLET

Size of the original pastel, $17\frac{5}{16} \times 25\frac{1}{2}$ inches



WATERING THE COWS

J. F. MILLET

Size of the original pastel, $12\frac{1}{4} \times 18\frac{5}{8}$ inches

chosen by him were those with which his childhood was familiar, not only as a part of the life of his neighbors but as a part of the life of his own family, his personal, complete world. It was he, himself, and those belonging to him who got out of bed at dawn and saw the sun rise over the fields as they milked cows and drew water, hewed wood for the household fires and led the sheep to pasture. The beauty of these occupations and their severity were emphasized and enlarged by their association with his life; a common childish experience where the child is richly endowed with imagination. He well knew the emotion evoked by the commonplace, accustomed scene, under special conditions; a sheepfold with moonlight streaming over the creatures whose solemn antics had been the amusement and annoyance of his shepherd's day, now made divine by the simple power of light. He knew what light could do, and darkness, to the sensitive spirit of childhood, and his pictures are filled with such remembered experiences, subtly ennobled by the personal passion of loving best what happens to one's self. We read of his listening to the wind sighing in the trees on winter's nights and remembering the sound all his life; of his noticing the changed aspect of the village church at night and its vast gloom; of his connecting the tall laurel with shining green leaves with the Sun-god Apollo; of the mystery he felt in the sea. All this is what children see and feel before the world loses for them its morning freshness and its wonder; but for him the mood held and the fashions and morals and activities of the city seemed to him trivial and apart from his real life, on the other side of the boundaries of his spiritual estate, hence uninteresting.

But while he found Nature so beautiful and wonderful that he had only contempt for those who tried to improve upon her, she had no power to convince him that contact with the good brown earth could bring joy and the sense of exhilaration. Those who dug in the ground and used the hoe and the plow, did so in weariness and suffering. He felt the hopelessness of their fate and their inability to escape from their treadmill existence. His pictures more or less reflect this melancholy attitude of mind, but not to the degree assumed by his con-

temporaries for whom they had a novel message. His brain and the hand that obeyed it worked justly in recording his vision. He did not, to be sure, show us peasants engaged in "the gay and playful kind of work" imposed upon them by more superficial painters to whom he referred in scorn. He said that his dreams of nature were always sad and that he never had seen its joyous side. "The gayest thing I know is the calm and the silence," he said. But even in his oil paintings he has made us feel deeply the charm of that serenity. There is almost exultation in the magnificent rhythm of the sower's action in his famous version of this symbol of creation. The women in the much discussed "*Gleaners*" make, in the course of their work, the same magnificent gesture that is the goal of innumerable classes in calisthenics at this modern moment. The "*Angelus*" is an echo of bells that herald the season of rest. The young girl knitting among her flock in "*The Shepherdess*" is a lovely dreaming creature with young thoughts and a sturdy young body, uncrippled by excessive labor.

In the pastels, which form a large proportion of the Shaw Collection of Millet material, this peace and cheerfulness are predominant. Occasionally an oil painting shows heaviness of handling, a plodding temper of hand, but in the pastels and drawings the artist expresses himself with the greatest apparent ease and naturalness. It is not necessary to assume on this account that the charming pictures in the lighter medium are finer works of art than the paintings or even that they are more intensely Millet. As you follow his life in the records made by Sensier and others who knew him less intimately, you realize that the very heaviness of his craftsmanship, when he was handling a refractory medium and forcing it to express the deeper emotions of his heart, says something of his habitual gravity, and his habitual sympathy with the darker aspects of the peasant's life, that cannot get itself said in a fluent manner. Nevertheless, all who think beyond the obvious in human nature recognize the rhythms of mood essential to moral and mental health, and although Millet did not choose for record his blither moments, the chalk in his hand slyly set

them down. He liked immensely the sadness of sad hours and the tears in things. Listen to his words: "I must confess that the things one sees out of doors at this gloomy time of year are of a very moving nature, and this is a great compensation for the few hours of daylight and the little time there is for work. I would not miss these impressions for all the world, and if I were asked to spend the winter in the South I should refuse at once. "O sadness of fields and woods! I should lose too much if I could not see you!" Naturally he developed this idea of sadness in his most considered and important works more fully than in the drawings and slighter compositions.

The pastels, therefore, do us a very great kindness in letting us see the less oppressed Millet with his normal countryman's curiosity about what is going on in the farmyard and among the chickens. One of his drawings of a woman standing on the steps of a farmhouse feeding the fowls, is gayly significant of the fun he got from watching such scenes. The gestures of the ducks and chickens are filled with that character for which he sought with such intensity that finally in his most casual efforts it could not escape him, and the amusing side of barnyard life is accented with a delightfully Gallic and sprightly daintiness, as in the figure of the goose poking its long neck into an upturned can, and the agitated flutter of wings that cannot move fast enough to suit the eagerness of hungry hens. The color is delicately bright, reflecting the happiness of the feeding hour. The foliage is touched with a tender pale green, a vine of the same young green clambers up the doorway, there are blue and yellow and pink in the rustic garments of the woman and a child who watches the familiar drama.

There are two of these farmyard scenes, each a little pagan idyl of rustic life, without significance beyond the obvious, small curtain raisers for the cycle of labor. There is another pastel drawing on a large scale, a version of "*The Diggers*" in which the men spading in the field are working with zest and vigor and extraordinary rapidity, a landscape background of pale greens and pinks. In the distance burning leaves send up a thin curl of white smoke.

The faces and figures of the men are strongly defined against the pleasant background, and if they are miserable in their work the artist has not said so. There are also small pastel drawings, such as the wild-flower subjects, in which the medium is used with great skill, suggesting both fullness and lightness, little portraits of the minutiae of nature so respectfully made as to affirm the importance of the subject with a certain significant positiveness, as though Millet in the plant world as in the human world, were taking up his cudgels to relieve the despised and persecuted of the earth, doing them the liberal justice of revealing their inmost character. He writes once of a hoar frost which settled on twig and briar and grass with an effect of unearthly beauty: "It seems as if Nature wished to give them a chance, and show that these poor despised things are inferior to nothing of God's creation." In all his drawings of natural detail he appears to share this generous mood ascribed to Nature.

His method of work in his pastels and paintings is very simple but it has certain idiosyncratic features that are worth noticing, and the most interesting of these is the independence with which he combined one medium with another, indifferent to their incompatibility. Over his paintings in oil he often scribbled a network of black chalk lines giving texture to areas of flat paint, or else he emphasized the outline of a form with a strong chalk or charcoal marking. The lowering of tone that results and the sense of mystery given by the web of dark are extremely effective, but it is a dangerous expedient as any cleaning, even the most cautious, would remove the chalk or charcoal and leave the naked pigment which the artist had tried thus naively to drape, and would thus destroy the impression he had wished his picture to produce.

In the pastels he also uses this network of black line, not as a foundation for color, as the more usual practice is, but as a device to reduce color and gain tone, close examination showing that the color is always on the paper before the black is used. This delicate scrawl of line contributes to the charm of the result in no small degree, modifying without weakening the plastic modelling, and pulling over it a veil that



TABLES OF MILLET'S HOUSE AT GRUCHY

J. F. MILLET

Size of the original pastel, 12 $\frac{5}{8}$ x 17 inches



MAN DIGGING

J. F. MILLET

Size of the original painting, 9 $\frac{3}{4}$ x 12 $\frac{3}{4}$ inches



SUNSET—SHEPHERDESS AND FLOCK

Size of the original pastel, $14\frac{3}{8}$ x $17\frac{1}{2}$ inches

J. F. MILLET



IN THE GARDEN

Size of the original pastel, $12\frac{3}{8}$ x $14\frac{11}{16}$ inches

J. F. MILLET

dissembles the precision of the handling. The variety in the manner of gaining this effect may be studied in the drawing of a shepherdess with her lambs in a pasture; the group of women and men and sleeping baby; the shepherd with his dog under a young moon; the hooded woman tending cows and also the bright little water-color of the woman and child in an orchard.

Much has been written about Millet's "composition" and some of his later critics have failed to find in his work the rhythms of great art. It would be, of course, possible to exaggerate his achievement, but it is easier to underestimate it. Observe, for instance, his "*Men Digging*" which has been criticised as filled with awkward angles. The spaces enclosed by the legs and arms build up toward a pyramid, the flowing curve of the hill interrupts the vertical line of the horizon and lends to the rugged scene an element of gentleness. It is not the finest of Millet's compositions, but it successfully achieves the desirable contrast between geometrical and flowing forms. In his drawings as well as in paintings there is the simple uncompromising basis of vertical and horizontal lines and irregular curves, and the disposition of his lights and darks almost invariably has a monumental character. There is also a just sense of scale in his work so that in his smallest drawings the figures and objects look the size he meant them to look, and

there is the three dimensional look required by the mind for its complete satisfaction with representative art. He thought a great deal about planes and the necessity of making flat things look flat and upright things look upright, and while he was not as great a master of analysis and synthesis in his résumé of the interior planes of the human body as in his management of outline, he gave a general impression of rightness in his forms and in his landscape settings.

In the sixties a French architect asked him for some drawings, 20 of them, of any subjects that he might choose, and later asked him for a greater number, until at last 95 pastel, crayon, and charcoal drawings, and water-colors were in his possession. These were not, as Millet himself somewhere mentions, the kind of drawings that are made as documents for the artist's use, but "finished" little pictures carried as far as he wished to carry them, just the kind of pictures that he made with oil-color, only imposing by the nature of the medium a swifter method and lighter touch. The pastels in the Shaw Collection are similar in type and as beautiful as any, besides having, as I have said, much of the lightness of spirit which seems to have visited the artist almost without his knowledge, the comfort bestowed by a maternal Nature upon those who take her simply and affectionately in her richness of commonplace.

MUSEUM STANDARDS AND RESPONSIBILITY*

BY ARTHUR FAIRBANKS

Director, Museum of Fine Arts, Boston

BY Art Museum Standards I mean standards for the acquisition and exhibition of works of art. Insofar as the work of a museum is distinctly educational, it is of course to be judged by educational standards not different in kind from those by which a school or a college is judged; insofar as a museum is a business institution, collecting and spending money, erecting and maintaining a building, protecting objects of value from destruction

or theft, the standards by which it is judged do not differ materially from the standards for other business institutions; but its standards for works of art are quite a different matter. That these standards have not been analyzed and defined more clearly is one reason for the somewhat blundering, hesitant course followed at times by the older art museums as well as by those recently established. In the present paper I cannot do more than call

*A paper prepared for presentation at the Eight Annual Convention of The American Federation of Arts—1917.

attention to some standards actually in use for acquiring and exhibiting works of art, and criticize them briefly.

It is necessary first, however, to consider the nature of a standard for works of art. The word naturally implies something perfect by which less perfect things may be judged. A Bureau of Weights and Measures establishes standard measures, to which other measures are made to conform as closely as is practicable. The mathematician deals with exact definitions, figures, formulae; his standard is absolute truth, and what he cannot state exactly by this standard he states with reference to this standard as a limit. Nor is it any the less a fact in other branches of investigation, that results are judged by a standard of absolute truth to which they approximate more or less closely. While we may measure our knowledge by what it will do, we do not call it "knowledge" except as we believe that it conforms to a definite standard which is not unlike a standard yard or a perfect circle.

Turn from the field of knowledge to the field of morality. By "right" and "wrong" we mean standards for judging action. The law is such a standard, defining certain things that are not to be done and certain duties that are to be performed by the citizen. The standard is reasonably clear, the apparatus for judging action by it is provided; we have a legal yardstick readily available. And if one goes further, he is told that his conscience furnishes judgments of right and wrong for his guidance; a statement that implies absolute standards of perfection by which imperfect human action may be judged. Admit that this is by no means the whole story; that moral impulse, moral forces, goodness, character signify something more vital than any rules of conduct legal or moral; still you will probably admit that moral standards, moral yardsticks, are a part of your experience, which is justified by reflection.

My purpose in calling attention to these yardsticks of truth and of right is to emphasize the fact that there is no similar yardstick for art, eagerly though we seek to find it. There is no "Absolute Beauty" by which beautiful things may be judged, corresponding to the boiling point or the

zero point on our thermometers. We can only judge a beautiful thing by its impression on the mind trained to appreciate it, or at most by comparison with the impression of other beautiful things not too different in kind. Its excellence is to be found in itself, in those spiritual qualities by which the artist has expressed himself in it; the excellence does not lie in any outside standard to which it approximates. The theory that art is free has led to dreadful abuses in the name of art; it leads pseudo-artists time and again to reach out to the inane, the formless, the absurd; but no abuse of the principle destroys its truth. The real work of art is the free creation of the artist, limited only by the intelligent principles in which he finds his true liberty; it cannot be judged by those principles, which merely define the field of his creative effort; it cannot be judged by its approximation to any outside standard, but only by its own inward qualities. There is no yardstick for art.

Why then speak of "standards" for an art museum? Because we are not to make of the artist's liberty a cloak for license; because we know that many works of art claiming to be such are but imposture and empty show; because some works of art are certainly finer, greater, more impressive than others, when judged not by any outside standard but in and for themselves. That about which we want light is perhaps better called "principles of selection" instead of "standards"; in using the latter word, let us bear in mind that we refer to relative standards, to a thermometer scale with perhaps a zero but no "boiling point," and go on to examine some art museum standards.

The simplest standard for judging a work of art is *popularity*. Great art appeals to every one, we are told, and popular interest in the Sistine Madonna or the Venus from Melos is offered as proof of the statement. The tourist's zeal in discovering and checking off *all* the double starred objects of art in his Baedeker might be alleged as further substantiation if needed. The standard of popular enjoyment would involve the rejection of a painting that people generally did not care for, even though it were a splendid portrait by Titian; it might mean

that the desirability of a painting increased, the more visitors cared for it and the more quickly they learned to enjoy it. It is not necessary to assume that every one is born "free and equal" in his power to judge works of art, if the art museum will only give every one an "equal opportunity" to assist in judging them. True, men do not claim to have equal power to deal with problems in mathematics and chemistry, or indeed equal capacity to consider Chinese paintings or Persian potteries. But who except the humble critic or student hesitates to pronounce on a modern American or European painting?—particularly if his morning paper has given him a clew to follow. Finally, if the officers of our art museums had any questions left in regard to the value of this standard, their doubts could easily be set aside by asking them, "Where does your money come from?"

The history of American domestic architecture throws a side-light on this democratic standard. Colonial houses, which we have come to value, were built without much reference to the particular taste of the owner according to principles and designs which had been worked out by architects of real artistic taste. When this type of building fell into disuse, it was succeeded by a period of disorganization in which every one might express his own taste or his architect's with as much democratic license as structural materials would permit. And now insofar as progress has been made toward dwelling houses that deserve to be called better architecture, the result is due to the introduction of other standards than the untrained taste of the individual. Our domestic architecture suggests that "what people like," what the untaught, unguided individual regards as good art, is not necessarily a safe guide for the selection of works of art.

Which of the paintings exhibited in your museum is the most popular? I can only confess that more than once a painting has been placed on exhibition in Boston because visitors wanted to see it and enjoyed seeing it, even when the authorities of the museum had some doubt whether it was good enough to justify such action. Occasionally visitors to some exhibition are asked to vote for the most popular picture with decidedly interesting results. Usually the picture

selected is really pleasing; ordinarily it suggests an interesting anecdote or possibly a situation that expresses sentiment if not sentimentality; rarely has it qualities that may be recognized as of lasting value. It is one of those pictures that a man buys when he first begins to collect pictures, and presently sells to make place for what he learns to enjoy more.

Nevertheless this most unperfect standard includes an element of truth which is too easily forgotten or overlooked today. What is art or the object of art apart from its contact with humanity? The collector who buys what he enjoys—not what the dealer recommends, or what has the best pedigree, or what is the rarest object available—is on the right track, provided he is ready to sell what he has outgrown and buy what satisfies his gradually developing power of enjoyment. The Art Museum verges on intellectual arrogance—does it not?—if it absolutely refuses to show what its visitors want to see and think they enjoy, and exhibits only what they ought to like. In refusing to follow the standard of popularity when we buy or exhibit works of art, let us not forget the visitor, nor yet the principle that art is made for man, not man for art.

A certain antithesis to the popular standard is found in what may be termed the *commercial* standard for judging works of art. It is the standard of value in terms of money, which is arrived at between dealer and buyer. Enjoyment by the public, while a factor in determining the money value, is almost negligible as compared with either the rarity of the object, or the advertisement its sale brings to the dealer and its acquisition to the buyer. At the same time this standard is not to be rejected offhand as useless to the art museum, just because it is rightly termed commercial. My respect for the knowledge of the art dealer in certain directions tends every year to increase. Even though his judgment may be warped by his effort to create a market and to follow as well as guide the demand for works of art, still the best critics of art are at his service and he has every incentive to learn what works of art are of permanent excellence. Those who call picture dealers unscrupulous must at least recognize some influence in this field

of the maxim that a degree of honesty is the best policy. When an art museum takes the commercial standard into account, as is not unfrequently the case, the objection lies not in the fact that it is commercial, not in the fact that wittingly or unwittingly the dealer may deceive, but in quite a different direction. By this standard *groups* of objects are placed high in the scale and other groups low, by the very effort of the dealer to create a demand for objects that he can supply. No one will deny that the masterpieces of Rembrandt's pupils or associates may occasionally be finer than certain paintings which bear the signature of Rembrandt; but the dealer is engaged in making a market for works by Rembrandt and prices are determined accordingly. Moreover the clever dealer takes advantage of the whims of fashion, and sets his prices to accord with them. So by this standard men ask "Has your Museum a Rembrandt? a Corot? a Whistler?" Or among contemporary painters any one can name a dozen men about whom this question is asked, good painters to whom dealers have helped to give an established position.

In a word the Museum that follows this principle of selection is not likely to make very serious mistakes, except insofar as the wisest use of its funds is concerned, and it is likely to get much free advertisement by following the fashion encouraged by the dealers. But inasmuch as commercial activity in art necessarily emphasizes *groups* of objects, *e.g.*, the paintings of a given artist, the buyer is asked to be satisfied with an authentic work by a recognized master. The Museum that buys on this principle is likely to get authentic objects if it will pay the price (and unauthentic ones if it will not pay the price), but it would be *mere chance* if on this principle it ever got the very best of its kind.

A third standard, the historical standard, may be dismissed with a word. There is a place for the Museum of the History of Art, particularly in connection with a college where the history of art is taught. Such a Museum seeks to complete its series of paintings or of sculpture, so as to show as many phases as possible of the art of earlier ages. Because it cannot ordinarily secure fine examples, it must often be

satisfied with poor examples, at least to fill the gaps. In so doing it is performing its function by illustrating the development of art. It is generally agreed that this is not the function of the art gallery or art museum as such. The authorities of an art museum may rarely acquire a second rate object on the ground that it really helps the visitor to appreciate and enjoy other greater things; in general, however, the selection of purchases to fill out a series befits not the art museum, but only the historical museum of art objects.

A fourth standard or principle of selection, which I call the "Formula" standard, raises questions not to be dealt with so easily. No individual is entirely catholic in his enjoyment of art, or in his judgment of art. The vision of what a work of art signifies, comes first from some one painting, some one piece of sculpture, some one example of design; it easily extends itself to related objects; the deeper and more vital it is, the less likely is it to extend itself rapidly to distant and unrelated fields. As for the private collector, it would almost be true to say that the excellence of his buying depends on his concentration in a somewhat limited field. One man has learned what art is through the work of the Barbizon school of painting; to him these paintings, and these alone, are vitally impressive; his judgment of them may be excellent, while his judgment of other art by the standard he has thus created is quite meaningless. He is applying a "formula" standard to other art. You may truly respect the student of classical architecture who regards Gothic architecture as an abomination—or the reverse—and at the same time realize that the condemnation of Gothic art is the result of an unreal "formula" standard. Attention in these days is often called to the academies of art and the normal history of their exhibitions: they grow up, develop a standard of excellence more or less high, use this standard as a formula for condemning innovations, and are disrupted by new life. It is for this same reason that the creative artist is not always a good judge of art. The very intensity of his effort in creating a painting or a work of sculpture, the very vision which enables

him to see the beautiful from one point of view, may unconsciously be formulated into a standard for judging other art of the present, and art of the past. Even the critic who is successful by his intense sympathy with the art he studies, must ever be on his guard to avoid a formula-standard.

For this type of standard, for the judgment of one phase of art by the presence or absence of what lends unique value to another phase of art, no excuse can be offered. Naturally the museum uses the lover of Barbizon pictures to assist in judging pictures of this school, for his standard which elsewhere may be a formula, is vital here. The danger arises only when his opinion is valued in a field of art with which he is not in intelligent sympathy, and this danger is most insidious. The only safeguard against the use of the formula-standard is clearly to envisage the danger of it.

Of the four standards or principles of selection thus far discussed, two have an element of reality, two are mentioned only to be condemned. The historical standard and the formula-standard deserve consideration to put the art museum on its guard against mistakes. On the other hand the commercial standard means that the museum which uses it has the advantage of such criticism as the dealer can give or can get; while the standard of popular enjoyment, defective as it is, involves the truth that the object of art is nothing unless men are to learn to appreciate and enjoy it.

And this leads me to a fundamental question as to museum standards. It may be put in terms of time: Are we developing art museums for today and tomorrow, or for today and an unlimited future, with perhaps emphasis on the future? It may be put in terms of the aim; Shall we define our aim as the best possible collection and exhibition of works of art, or the exhibition which will be most impressive, most effective, most helpful for the visitor? While one may maintain that these points of view are in no sense contradictory, the student of actual practice in American art museums will realize at once that this practice would be profoundly modified if one or the other point of view

were consistently followed—provided such a course were conceivably possible. In considering the contrast between the effort for the ideally perfect art museum and the effort for the practically effective museum, let us not forget that we are considering simply principles of selection for works of art to the neglect of other questions connected with the museum.

With this standard of quality in mind let us direct our attention to a "vision in the heavens" of an art museum, however small it may be, just as perfect as its administration knows how to make it. I say "in the heavens" for no institution that depends for funds on an outside source—be it the state or the generous public—seems quite free to aim at ideal perfection. In this vision we see a museum that can neglect the idiosyncrasies of fashion in what it buys and what it shows. The fashion of the select few in the field of Persian art or of Chinese art, *as a fashion*, need have no more weight than the fashion of the many in fields nearer home. Japanese prints, early American silver, Renaissance bronzes will be considered for their own excellence, not according to the standard of values set up by the amateur collector.

Again in the vision we see a museum that does not need to advertise its collection by introducing into it the names of great and popular masters. It may seek the fine painting or piece of sculpture, irrespective of any tag that will serve to bring fame.

We see a museum that need not consider whether the work of art it buys or exhibits is impressive by reason of its size. The beautiful gem counts for little in attracting visitors, for they ordinarily want an easier beauty. The painting by Ver Meer does not draw the untrained eye from across the room. Today the square-yard basis can hardly be quite forgotten in purchasing, when it seems necessary to attract the attention of the visitor and make some kind of an impression on him.

Finally in the vision we see a museum where the personal likes and dislikes of the administration in no way interfere with the choice of what is believed to be of the greatest enduring excellence. We all of us ought to have our individual likes and dislikes in regard to works of art. Unless we have them, unless

there is some one object to which we return again and again each time we visit a museum, it is doubtful whether we know by our own experience what art means. The private collector expresses himself in his collection by selecting that which he likes from the many objects which he believes are valuable as works of art. This course is as unreasonable for the trustee of public funds as it is reasonable and proper for the private collector. But, you object, how can the stream rise higher than its source, how can the museum administrator buy more wisely for the museum than he could for himself. Not more wisely, but on a different principle. As the administrator of a museum he may and should neglect his personal preferences, study the problem as broadly as he may, utilize the opinions of critics whom he regards as wise. It is possible for him to form a judgment whether the object under consideration is one of the very best of its kind, whether or not he personally enjoys the kind.

In all that has been said of our "vision in the heavens," our thought has been turned to a museum in which nothing will be added to the collections or exhibited which is not first class of its kind. It is a hard saying, but such a museum would leave its walls blank till it could secure the best. On the other hand, when it secured and exhibited *one* object equal to the best of its kind, it could claim its place in the class of ideally perfect museums. Whether it is folly or wisdom even to discuss such an ideal is for you to judge. Future ages at least, when great examples of the art of the past become increasingly difficult to secure, would be grateful to institutions which do not forget this ideal.

As over against the ideal which I have just outlined, we incline generally to an ideal or standard which is practical rather than theoretical. It is to be stated in terms of the visitor: Acquire and exhibit those objects which will carry the message of art most effectively to the visitor. The museum which aims to serve the visitor is quite in line with other institutions of today, the library, the church, the hospital, all the many institutions of public service. Consciously our museums aim to serve the visitor by catalogues and labels, by guides and instructors, by devices to make him

comfortable and to put him in a state of mind to enjoy works of art. Consciously or unconsciously the same principle not infrequently affects the choice of works of art for exhibition.

In the first place, blank walls are not inspiring. A museum that showed only what it regarded as its best would probably be called a "high-brow" museum; from the practical point of view it might well deserve the name, at any rate I believe it would include relatively little to appeal to the normal American. And when our practical museum exhibits third and fourth rate objects to avoid blank walls, it may justify itself by proclaiming the necessity to get in touch with its visitors. Naturally it will not try to descend to what it may regard as the level of the visitor and compete with the colored Sunday supplement, the "art novelties" of the department store, or the art of the fashion plate; but why not come down within the reach of the visitor? Reformers of the drama do not limit their efforts to a drama on the level of Shakespeare; such a thing as "popular music" perhaps serves a purpose if it is good of its kind and adapted to develop taste for what is better; why should the art museum limit itself only to the very best of its kind? Indeed I believe many museums admit what is merely attractive in order to get more visitors, and thus extend their influence in the community. And I know that museums often introduce third rate objects to fill out a sequence, in order to appeal to the historical sense of the visitor and his desire for completeness. As I am writing, my attention is called to a rough sketch drawing by an important artist; in itself it has hardly the interest of an artist's sketch; it shows rather how he experimented to get his design by varying the extent of the sketch, combining elements that could not be seen from one horizon line, till he created a unified organic whole that satisfied him. It does not seem to me a work of art, but as explained by the critic it permits one to follow the workings of the mind of the artist in an intensely interesting way. Is it out of place in an art museum? Our conservative museums show the etcher's tools and the moulds for Tanagra figurines; our more progressive museums use the moving-picture machine

to show how pottery or figured textiles or laces are made, in the belief that these works of art will be thus more comprehensible and so more enjoyed by the visitor. Such accessory exhibits are justified on the ground that they make the museum more intelligible, more interesting, and so more effective.

The practical ideal of service makes a peculiar appeal to our generation, and we are all of us ready to apply this standard to our art museums. If our eyes turn sometimes to a "vision in the heavens," the most we learn is to make our museums not

less of service, but more wisely of service. We grow chary of trying to attract the visitor who may find no profit when he comes; we hesitate to descend toward his level in our exhibitions, in the fear that we may do more harm than good; probably we confine ourselves more and more to the effort to interest him in those works of art which we believe to be among *the best* of their kind. It is possible that the museum which never forgets the vision of perfection, would really perform its service today better than the one which thinks first of the practical end.



DECORATION

HELEN FORBES

ART IN CALIFORNIA

THE SAN FRANCISCO ART ASSOCIATION'S ANNUAL EXHIBITION

BY J. NILSEN LAURVIK

THE Forty-second Annual Exhibition of the San Francisco Art Association opened on March 22d in the Palace of Fine Arts, of which J. Nilsen Laurvik is the director. It is the most interesting and important exhibition held in the whole history of the San Francisco Art Association, which was founded in 1872.

This exhibition is made notable and will remain noteworthy by reason of three things: It is the first definite exposition on the Pacific Coast of the new point of view in art crystallized by the influence of the Panama-Pacific International Exposition, and, therefore, an important mile-stone

in the art history of the coast, and it also marks the first participation of any considerable number of artists outside of the state, as well as the first participation of the architects in these annual exhibitions of the San Francisco Art Association.

In addition to the 218 exhibits of 24 architects represented, the exhibition contains 369 exhibits, the work of 116 painters, sculptors and gravers, filling sixteen galleries in the Palace of Fine Arts. Five states are represented in this exhibition, and it is a noteworthy fact that half of the exhibitors are non-members of the Association, and that of 340 exhibits rejected, 135 were from



DANISH GIRL WITH FLOWERS

HELENA DUNLAP

members of the Art Association, a remarkable demonstration of conscientiousness on the part of the jury of selection.

The installation of the exhibits is quite as noteworthy as the exhibition itself, the walls being divided into spacious panels in which each artist's work has been grouped whenever that was possible, giving a restful, harmonious aspect to the whole exhibition.

Almost every point of view in contemporary art is represented with characteristic examples, with the exponents of modernity numerically in the lead, as is the case in every exhibition of contemporary art nowadays. However, they by no means have the field entirely to themselves in this exhibition, as is indicated by the presence of such well known exponents of the more conservative point of view as Xavier

Martinez, who maintains his long established reputation as a poetic tonalist, with his delicately colorful interpretation of "The Quarry," which finds a kindred spirit in the three twilight moods of Gottardo Piazzoni, in the delicate poetic evocations of Rinaldo Cuneo, in the mystical poetry of a "May Night in Norway," by H. A. Jensen, and in the elusive magic of Lucia K. Matthews' water colors. The solid, enduring virtues of the conservative point of view are further exemplified in the beautiful tempera drawings of scenes in the land of the Hopi by Carl Oscar Borg, which have an anthropological as well as an artistic value; while the fresh colorful versions of childhood by Alice B. Chittenden, the suavely painted portraits by Lee F. Randolph, the ably executed color harmony of a woman seated in a garden,

entitled "Blue and Gold," by John H. Rich, suggestive of Miller and Frieske, the life-like portrait of Elmer S. Hader by E. Spencer Macky, and the several contributions of Genevieve Rixford Sargeant all have the underlying virtues of the best academic traditions, they are, nevertheless, one and all touched with the modern sense of light and color, so rarely present in work of this character shown on the coast in the past.

Modernity with all its implications is variously and ably represented by a score or more artists whose work runs the gamut of impressionism, realism, post-impressionism, and so-called cubism. The influence of the great progenitors of modern art finds a varied expression here as elsewhere in the work of these avowed modernists. No more brilliant exemplar of the theories and practices of Claude Monet is to be found in America (not even excepting Childe Hassam), than W. H. Clapp, whose prismatic, luminous, vibrantly colorful, sun-flecked figures of children "Bird Nesting" is worthy of a place with the work of the foremost exponents of the impressionist school. In his preoccupations with the problems of light and air Clapp, like Monet, does not sacrifice his sense of form to that of atmospheric envelopment.

Moving in somewhat the same direction, we find E. Charlton Fortune giving a very personal expression to her sense of light and color in the sun-flecked walls and foliage of "The Señora's Garden," in which the impression of actual sunlight is rendered with a surety and vivacity that is destined to place this artist in the front rank of American painters. The same is true, to even a greater degree, in the work of Joseph Raphael, whose unhackneyed point of view, fresh, live color, and fine feeling for nature, so brilliantly expressed in the "Willow Pond," give proof of a talent that will undoubtedly gain national recognition ere long.

The Exhibition contains many names destined to be favorably known to the country at large within the next few years. Among the foremost of these should be mentioned the bold, vigorous, resonantly colorful, fishing scenes of Armin Hansen, whose snow-covered housetops, lying gray under a leaden winter sky, surrounding "The Herring Tower of Nieupoort" is one

of the notable exhibits in this collection. The work of Gertrude Partington Albright, Helena Dunlap, Ray S. Boynton, Valere De Mari, Alfred Casella, Helen Forbes, and Henry Varnum Poor contain potentialities that may eventually furnish some interesting surprises to eastern exhibitions. Of these, Henry Varnum Poor is the accepted leader of the younger generation of painters on the coast who follow in the path of Cezanne. In 14 exhibits, comprising paintings, drawings, etchings, and a piece of sculpture, he reveals a feeling for closely organized design, an expressive, powerful sense of color and form that makes his participation one of the outstanding features of the whole exhibition. Intensely felt and clearly expressed, his work has an impressive simplicity eloquently expressed in the stark and solitary grandeur of his "Winter Landscape," in which his power of synthetic simplification of form is ably summed up. The most notable products of his influence are to be found in the well considered work of Marion V. Dorn, whose four exhibits reveal her as one of the most talented of the younger practitioners of the Cezanne point of view, further exemplified in the "Portrait of Miss Helene Maxwell," by Clark Hobart, which is a clearly defined effort in the direction of simplified form; in the rich, colorful, and vivaciously painted portrait of a Japanese baby entitled "Young Japan" by Gertrude Partington Albright; and more particularly in the well organized still life pieces and "Portrait of Robert Minor" by Lydia Gibson-Mestre.

Participating in the broad current of modern art, without sharing the highly specialized tendencies of the foregoing, are such able exponents of realism as the fine landscape painter, Bruce Nelson, the brilliant but somewhat too facile figure painter, Elmer Stanley Hader, the strongly characterized portraits by E. Sievert Weinberg, whose vividly painted head of Pere Godchaux is one of the most clearly realized portraits in the whole exhibition; the brilliant, Sargent-like virtuosity of Donna Schuster's figures out of doors; the very masculine versions of the sea by John O'Shea, and the fresh but more subtly expressed realism of Rowena Meeks Abdy and Guest Wickson's landscapes, together with the refreshingly personal



PORTRAIT OF ELMER S. HADER

E. SPENCER MACKY

figure studies of Constance L. Macky, and the fine simplicity and directness of the paintings by Helen Forbes and Myrtle M. Young. These, and others like Helena Dunlap, Henrietta M. Shore, Godfrey B. Fletcher, Matthew Barnes and C. H. Bowles furnish an interesting and varied exposition of what may be called the realistic point of view, though in several instances this is somewhat modified by other preoccupations, such as the obviously decorative intent in the work of Helena Dunlap, and the emphasis on color

to the sacrifice of form in the work of several others of those mentioned. The latter tendency finds striking expression in the paintings of Mabel Alvarez, in the strong brilliantly colorful aquarelles of Cora M. Boone, in the rich, closely coordinated color harmony of Judith Chamberlain's still life, and in the very summary and colorful version of a "Mother and Child" by Henrietta M. Shore, in the arabesque of color entitled "Rock and Sea" by Douglas E. Parshall, and in the flat, decorative simplification of form in Anne M. Bremer's



THE HERRING TOWER OF NIEUPOORT

ARMIN HANSEN

still life pieces. This whole coloristic tendency is beautifully summed up in the landscapes of Alfred Casella, which are reduced to luminous color patterns strongly reminiscent of Marsden Hartley's earlier work in matter and manner. Concerned with color and pattern for its own sake, they are really anti-realistic, as are the delightful fantasies of Valere De Mari, whose two contributions are amusing revelations of the sophisticated man's sense of bucolic humor.

Of the purely decorative work shown two are Oriental in subject matter, as might be expected from an exhibition in San Francisco. In her "Decoration" Helen Forbes has very effectively presented an East Indian procession with its white elephants, camels and white garbed figures silhouetted on a background of gold; and Ray S. Boynton presents a stylistic rendering of "Kwannon" in his very beautiful fresco,

wherein he has revived the technical procedure supposed to have been employed by Giotto. In his 20 contributions, comprising etchings as well as pastels, Boynton is revealed as one of the most sensitive colorists in the whole exhibition. In their rich yet restrained color harmonies, in which deep greens, golden yellows, vibrant reds and blues prevail, as well as in their delicacy and surety of touch, these pastels are to be surpassed only by the work of Henderson of Chicago. Rarely since Whistler has this fragile medium been treated with such a fine sense of artistic fitness.

Redolent with the spirit of the west, which he knows perhaps better than anyone else, the work of Maynard Dixon serves to remind the casual visitor that this is not New York. Knowledge of the subject and sincerity in the presentation are the chief qualities of Dixon's work, who, if not as



IN THE GARDEN

WILLIAM V. CAHILL

sensationally pictorial as Remington, is none the less qualified to speak with authority, as one who knows whereof he speaks.

The Graphic Section contains many interesting and worth while exhibits that arrest one by their power and quality, as for example the strongly drawn shipyard scene by Armin Hansen, the varied group of decorative and realistic drawings by Roy Partridge, the wood block prints of Ambrose Patterson and William S. Rice, the very stylistic lithographs of Birger Sandzen, and the beautiful drawings by Henry Varnum Poor, Ralph Stackpole and Rowena Meeks Abdy. One panel in the Graphic Section has been devoted to a collection of theater designs and several charming water color illustrations to Holland Folk Songs by Hermann Rosse, the decorator of the Peace Palace in the Hague, whose modern ideas of the theater are as original and personal as those of Urban and Gordon Craig.

Among the sculptors represented the most notable contributions are from Arthur

Putnam, whose animal groups are conceived and executed with incomparable virility and force, from Edgar Walter, whose "Primitive Man" in the Metropolitan Museum will be remembered, from Ralph Stackpole, who shows two portrait heads and a "Figure for a Fountain," and Leo Lentelli, whose bas relief for a "Wall Fountain" and his panel with two figures personifying "Autumn" show a master craftsman sure of himself and his *metier*.

The exhibition closes on May 22d.

The Museum of Fine Arts, Boston, has determined to do away with all entrance fees for the period of the war, "swinging its doors as wide and making its entrance as free to the public as the entrance to the parks of the city," and as these give the beauty of nature the Museum has determined to give "as far as lies in its power the beauty of art free to all," rendering along its own line "the greatest service at the time of the world's direst need."



PORTION OF PROSCENIUM PANEL

MARRIAGE OF DIONYSOS AND ARIADNE

EDITH EMERSON

MURAL PAINTINGS FOR THE LITTLE THEATER OF PHILADELPHIA

THE Fellowship of the Pennsylvania Academy of the Fine Arts awarded the Fellowship Prize, given annually for the best work or works in the Annual Exhibition of the Pennsylvania Academy by a member who has been a regularly registered student in the Academy Schools within the past two years, to Miss Edith Emerson for her mural decorations painted for the Little Theater, Philadelphia, four of which were shown in the Academy Exhibition and one simultaneously exhibited in the Annual Exhibition of the New York Architectural League in New York.

These decorations, which are reproduced herewith, are not only notable in character, but have an interesting history as set forth by Miss Violet Oakley in a little pamphlet published last February for the information of those whose contributions had made the work possible. She says:

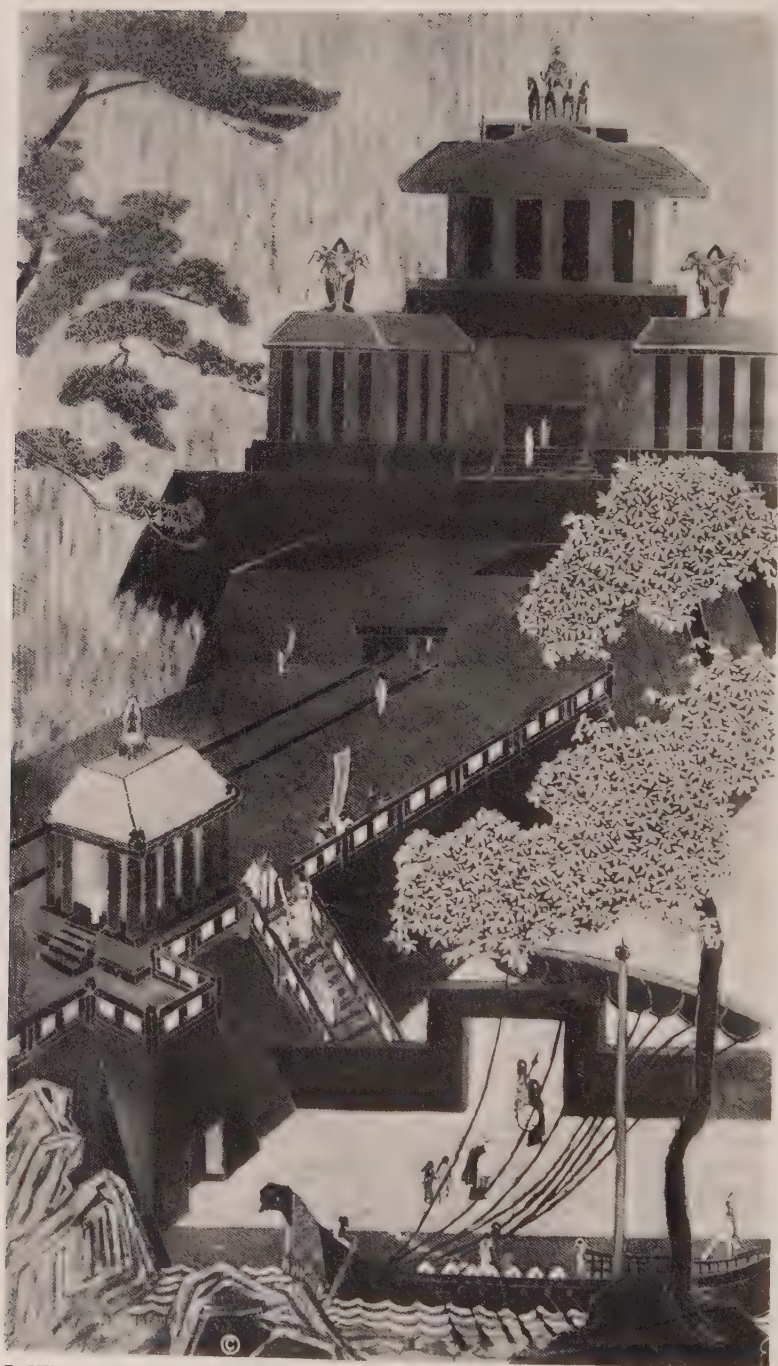
"Just three years ago a meeting was held in my studio of those deeply interested in the preservation of such a little play house as the Little Theater in the city of Philadelphia, and concerned with the need of supporting it more substantially at a time when the whole dramatic profession was suffering from the effects of the first winter of the great war. For the purpose of further awakening interest in the Little Theater itself, and at the same time furthering the study and practice of the Art of Mural Decoration in the city, the idea had evolved itself in my consciousness of having the students in the class, which I then had at the Academy, work upon this as a problem, to be carried out only provided a

sufficiently distinguished series of designs should be forthcoming.

"After the class had worked upon this problem during two seasons, in the spring of 1916 Miss Edith Emerson's compositions were approved and accepted by the committee, and that summer, in order to have the work proceed with as little further delay as possible, I subscribed a sufficient amount for the canvas and materials for the long panel over the proscenium. This was completed in the autumn and placed temporarily on the wall, and a meeting of the committee called, after a performance of Bernard Shaw's play, 'You Never Can Tell.' But—'you never can tell' about a committee meeting either, and that night, there being a very special concert to which most of our members were unfortunately already committed, there were but few of the original group present. However, a preliminary subscription was raised on that occasion, which, with the greatest care and economy, the artist has succeeded in making cover the expense of canvas and materials for the four great side panels.

"Although this was a problem given to students to work upon, I am sure that you will all agree that the result is far from merely 'student work.' And here let me—as the teacher and friend of the young student who became the successful competitor and executor of the work—congratulate her upon stepping out of the student rank by this, her accomplishment, and into the place of artist and mural painter—full fledged!

"I trust that it is clearly understood by



PANEL 1

THE ARRIVAL OF THE ATHENIAN TRIBUTE AT THE PALACE OF KING MINOS

EDITH EMERSON



SECTION OF PANEL 2

THE LABYRINTH AND THE MINOTAUR

EDITH EMERSON

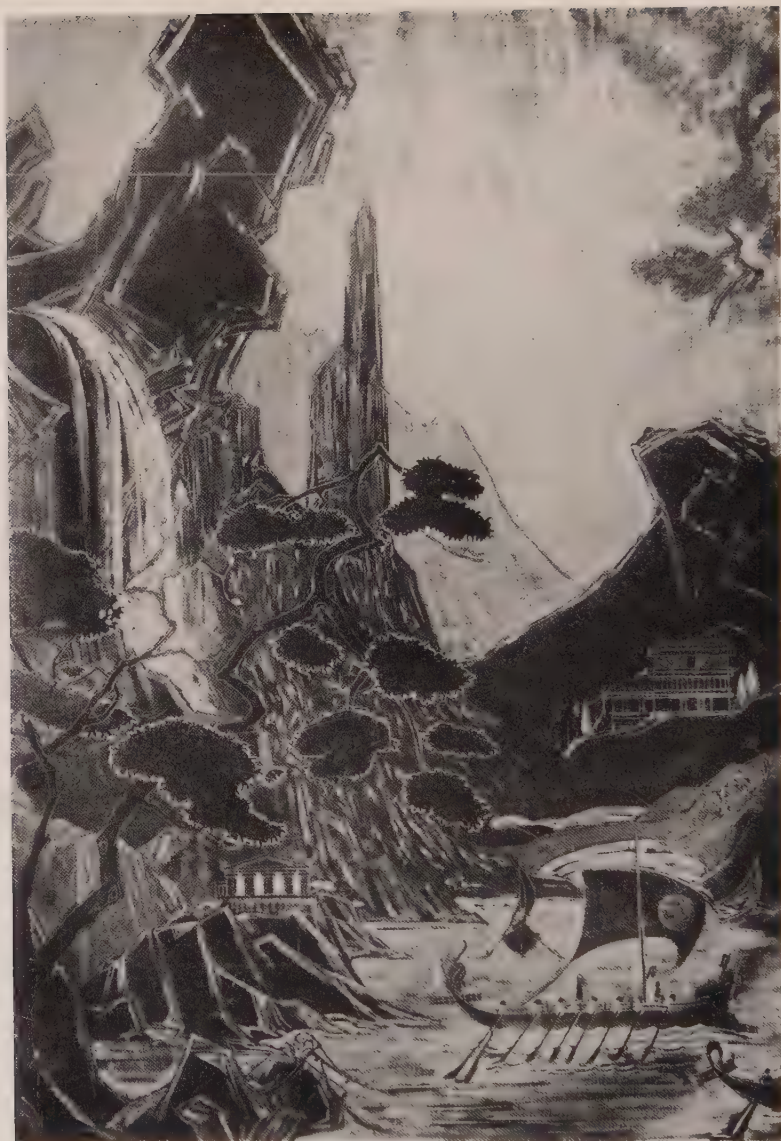
everyone that the work is entirely her own from start to finish.

"The experience has also been a valuable one, I believe, for many of the other students who studied this problem in the class. All of the manifold and complicated conditions confronted them of a living, not an abstract problem in Decoration. . . .

"It is for the city that I have diligently

and unflaggingly followed out this idea during these three long years, and I trust that the city will accept the work as a contribution to the inspiration which Art must always bring—a need of the Soul, not a luxury of the senses, and one worthy to be offered to the lovers of all the Arts in Philadelphia."

The panels, five in number, four for the side walls and one long horizontal and shal-



SECTION OF PANEL 3

THE DEPARTURE OF THESEUS AND ARIADNE FROM CRETE

EDITH EMERSON

low to go over the proscenium arch, illustrate the story "Ariadne and Dionysos" and recall the legend of the Cretan Minotaur and the tribute of the Athenian youths to the King of Crete. While Miss Emerson has approximated her designs to the style of Minoan decoration, as the Cretan style of 2000 to 1000 B. C. is called, her effort has been more to suggest the general background of primitive oriental

art. Hence the Far East, the East of China and Japan, has been as direct an inspiration as the Near East or Greece and Crete. The color effects are variations on the gold, brown and green schemes picked out with more vivid tints to suit the designs and tell its story.

It should be noted, however, that the treatment is not intended to be archaeological. The artist herself says: "In this



PANEL 4

EDITH EMERSON

Dionysos Discovers the Sleeping Ariadne at the Island of Naxos

archaic tale I find again the universal drama of the soul—the sacrifice of self for the realization of higher good; the conquering of the beast and all terrors, the surrender of earthly loves and the final attainment of celestial joy. This drama has no beginning and no end, and can be staged in any country at any time, with any cast. Very beautiful speeches from it have been written by Chinese philosophers, Hebrew prophets, English poets, and all

the great artists have been busily painting scenes from it for countless centuries." The paintings were unveiled, April 12.

Miss Emerson received a Cresson Scholarship from The Academy in 1914 and again in 1915. The second year she was awarded the Second Toppan Prize in the Schools. She has lately become Miss Oakley's chief assistant and is working with her in Miss Oakley's studio at Cogslea, Allen Lane, Philadelphia.

BATTLES IN THE AIR

PAINTINGS BY LIEUT. HENRI FARRÉ, OF FRANCE

AN exhibition of paintings of battles in the air by Lieut. Henri Farré, Observateur-Bombardier, au Premier Groupe d'Escadrille de Bombardement, was held in the Anderson Galleries, New York, under French official auspices for ten days during the month of March.

Lieutenant Farré is 47 years of age, a graduate of the Ecole des Beaux Arts. Up to 1896 he exhibited regularly in the Salon and had been awarded the gold medal. When the war broke out he was painting in Buenos Aires. He returned at once to France and offered his services. He was assigned to the artillery and named a delegate from the Army Museum, which gave him the privilege of painting at the front, but shortly promoted to the rank of observer-bombardier and assigned to the 1st Groupe d'Escadrille de Bombardement, which, unlike most of the aviation units, is not attached to any division or corps, but is sent to any part of the front where it may be needed.

Lieutenant Farré has flown over all parts of the line and has taken part in practically all of the great raids over German cities and munition centers. His paintings, it is said, have been made at such times as he could snatch a brush instead of drop a bomb.

They are said to be absolutely accurate historical documents, and they are thrilling in the extreme, not only presenting to the observer the wonderful deeds of heroism which constantly occur in this branch of the service, but opening an entirely new world of vision,—pictures of scenes above

the clouds, wonderfully beautiful, marvelously dramatic.

The artist naturally has had to paint these from memory, trusting only to notes jotted down while flying, but they have been declared true by his colleagues and fellow aviators, and they are thrilling beyond words.

With the collection, which comprised 131 canvases, was shown a group of portraits of well known aviators. These were little more than sketches though life size and showed the men in their fur flying caps looking not unlike the Crusaders of old.

Some may contend that Lieutenant Farré is not a great artist, that from the standpoint of art alone his pictures do not possess great significance, but all his paintings have sincerity and force. They are of things seen and thought of today, not of the past and they do not only bear witness but tremendously stir the emotions. It would be better for art, we may well believe, if more often artists painted from this viewpoint representing as skillfully as possible the things of today rather than imitating and repeating the work of the past.

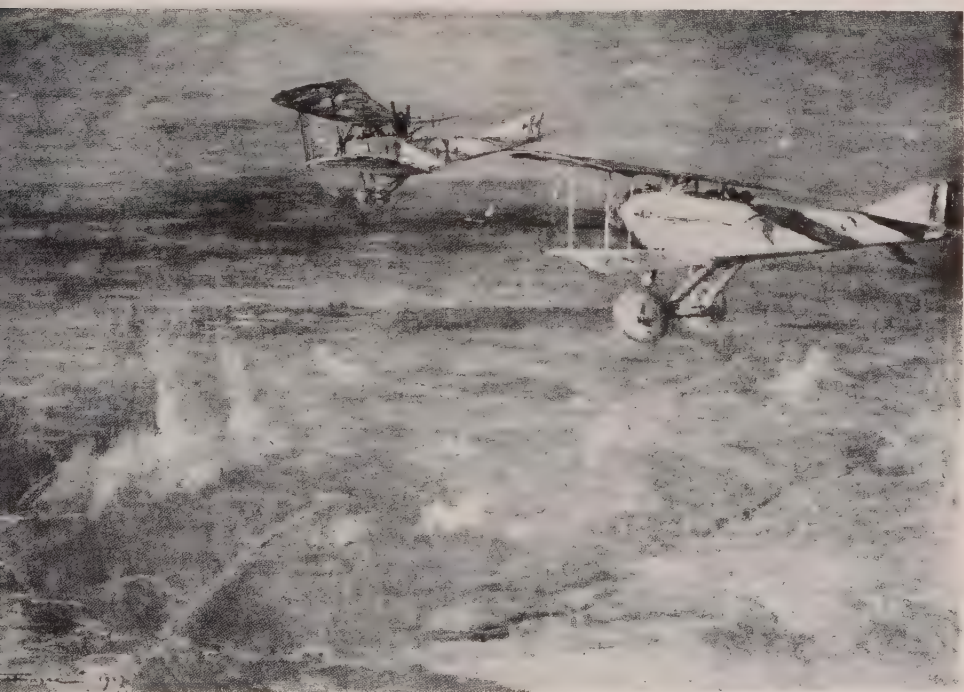
The exhibition is being shown in this country for the benefit of children of French aviators killed in the war, as well as to increase and foster interest in aviation. It will, it is understood, be passed from city to city.

The accompanying reproductions were made from the official catalogue, admirably illustrative and descriptive of the work.



ICTORY OF A NIEUPORT OVER A FOKKER

HENRI FARRÉ



E OF GUYNEMER'S MOST CELEBRATED VICTORIES

HENRI FARRÉ



BOTTALAC COVE

AWARDED FIRST ALTMAN PRIZE

PAUL DOUGHERTY

THE NATIONAL ACADEMY'S NINETY-THIRD ANNUAL EXHIBITION

THE National Academy of Design's ninety-third annual exhibition was held as usual in the Galleries of the American Fine Arts Society, New York, from March 13th to April 21st. It comprised 416 exhibits, paintings in oil, miniatures and sculpture, the first in greatest number. In spite of the fact that there were but few extraordinary works in this exhibition a high average was maintained.

The Academy exhibition differs from those held by the various art museums and associations through the country in as much as it is made up entirely of paintings by members or submitted to the jury, no work shown therein being especially invited. For this reason it is perhaps more indicative of present tendencies. The Academy is always charged with being ultra conservative, and while it does insist upon a certain amount of what may be called academic

training on the part of its exhibitors, still its policies are liberal and its doors are open to all those who possess sincerity and talent. In the exhibition just closed, seventy-three of the works were by Academicians, sixty-one by associates and 282 by non-members.

George Bellows, Gifford Beal and Van Dearing Perrine represented among the exhibitors the most gifted of the extremists, those whose chief effort is to create sensation and to present bare facts. Mr. Bellows showed two pictures—one a landscape with animals of uncertain variety, the other an Easter morning parade on Riverside Drive. Both were boldly painted but distinctly unlovely—graphic but bungling, lacking in that fine breadth and decision with which Winslow Homer would have rendered similar scenes.

In an entirely different manner, more reserved, more subtle, more significant



PORTRAIT OF MRS. CHASE AND SON DANA

WILLIAM M. CHASE AND IRVING R. WILES

were two landscapes by Bruce Crane interpreting both the aspect and the spirit of nature—works which attracted and at the same time retained interest.

To this exhibition a group of western painters made notable contributions.

Among these was Walter Ufer, who was awarded the Thomas B. Clarke prize for his painting of Indians entitled "Going East," painted undoubtedly in Taos.

The Julius Hallgarten prizes for pictures in oils painted in the United States by



PORTRAIT OF MRS. SEYFFERT

LEOPOLD SEYFFERT

AWARDED FIRST HALLGARTEN PRIZE

American citizens under thirty-five years of age, were, as announced in the April number of *THE AMERICAN MAGAZINE OF ART*, awarded to Leopold Seyffert of Philadelphia, Lazar Raditz of New York and Felix Russmann of Chicago, all three presumably "adopted sons."

William T. Pearson, Jr., won the Saltus medal for one of his characteristic compositions of fowls and landscape—altogether decorative and engaging.

Oddly enough, the two Altman prizes for landscape were awarded to a marine by Paul Dougherty and a city picture by Childe Hassam, both, however, excellent. Mr. Hassam's representing Fifth Avenue bedecked in flags in honor of the Allies was peculiarly timely.

The place of honor in the Vanderbilt Gallery was given to a portrait of Mrs. Chase and her son, painted some years ago by William M. Chase and Irving R. Wiles—a work of collaboration, typical of both

painters and yet not precisely like the work of either.

Kenyon Cox and Albert Herter showed portraits of unique interest painted in the style of the old Italian masters with great elaboration of detail and smoothness of finish. The portrait by Mr. Cox was of his son's wife, the portrait by Mr. Herter, of a man in a fur coat and cap.

In strong contrast to these was Mr. Seyffert's prize-winning portrait of his wife, painted with extreme breadth and unusual bravado.

There was a portrait by Cecilia Beaux of a young girl, lent by Mrs. H. P. Whitney, and one of Miss Beaux, herself, by Robert B. Brandegee. Victor D. Hecht showed an excellent portrait of Louis Kronberg, the well-known painter.

Charles Bittinger, now in the Naval Reserve Force, was represented by a little picture of the Blue Room at the White House. Everett L. Warner, now a Lieu-

tenant in the United States Naval Reserve, contributed an excellent New York winter landscape painted in Central Park.

Emil Carlsen was particularly well represented by a marine, a picture of the Caribbean sea as seen from the Island of St. Thomas, begun some time ago but only lately finished.

Frederick Waugh showed a large canvas entitled "The Line Storm" showing the ocean in tumult.

The Secretary of the Academy, Mr. Harry W. Watrous, was represented in this exhibition by a picture entitled "The Moon Path," a nocturne painted very much in the spirit of Blakelock at his best—so much

so that a story is told of it having deceived a well known dealer.

An excellent decorative California landscape was contributed by Maurice Braun. There was a fine picture of "Nature's Garden—Norway," by William H. Singer, Jr., and an excellent Pennsylvania landscape "The South Wind," standing to the credit of Cullen Yates. Chauncey Ryder made an exceedingly strong showing by a large canvas entitled "The Hills of Bennington," a picture bringing to mind the Scotch highlands. Gardner Symons and Edward W. Redfield both showed characteristic winter pictures, as did also Jonas Lie, Charles Rosen, John F. Folinsbee and others.



INFANT HERCULES

LEO FRIEDLANDER

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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THE PROPOSED LINCOLN STATUE AGAIN

The New York Chapter of the American Institute of Architects, through formal resolution on what is declared "ample and conclusive evidence of the fact that the Barnard statue of Lincoln does not adequately or correctly represent the personality of this great American," has protested against the presentation of the statue to any government or municipality; a protest which by now has become well nigh general.

Furthermore, Sir Alfred Mond, the British Commissioner of Public Works, under whose Department the matter directly comes, has, according to the London correspondent of the *Christian Science Monitor*, very frankly expressed himself as of the conviction that no replica of an existing statue could suitably be adapted to the imposing site set aside for the Lincoln statue in Parliament Square, London. He is quoted as saying that he feels assured Mr. Barnard or any other sculptor would agree with him that a statue should be designed in reference to the site and surroundings in which it is to be placed.

In this Sir Alfred is undoubtedly right and his courteous suggestion should certainly put an end to any further thought of pressing the apparently unwelcome gift.

In setting aside so important a site for the Lincoln statue the British Government has paid the highest possible compliment to our Nation and the confidence with which

the compliment was paid should certainly not be abused. The American people, under the present circumstances, certainly cannot afford to set up in London a statue representative of one of her greatest men, an ideal of democracy, which is unworthy or unrepresentative.

Art is not so impoverished in this country that it is necessary as yet to resort to repetition. Supposing Mr. Barnard's statue to be as fine or even finer than Mr. Saint-Gaudens', we should not despair of securing one as good or still better. To do so would be an acknowledgement of retrogression, admission of failing confidence in the work of American sculptors today. Better the site unoccupied than taken by a statue which would cause shame.

A TIMELY EXHIBITION OF AMERICAN SCULPTURE

The Metropolitan Museum of New York has lately dedicated two of its large galleries to an exhibition of contemporary American sculpture. Some of the exhibits are the property of the Museum by gift or purchase, but a large number have been generously lent by the sculptors themselves or by the institutions into whose possession they have passed. It is the Museum's intention to make the exhibition a permanent exposition of American sculpture, but as the exhibiting sculptors cannot in all cases donate their work to the Museum, it will be necessary to retire some of the exhibits from time to time, with the expectation of replacing them with other examples by the same or other artists.

In a descriptive article on this exhibition published in the March number of the *Museum Bulletin*, Mrs. Herbert Adams says, "Our American sculptors have often noted with gentle melancholy that although collections of modern American pictures abound in our cities, the art of sculpture has not been adequately represented. The famous collections of modern marbles and bronzes in the first hall of the Luxembourg Museum in Paris, in happier times thronged of a Sunday with interested visitors, has not yet found its counterpart here."

This condition, Mrs. Adams points out, is now definitely changing, especially since

sculptors have "learned to express, without detriment to the dignity of their art, a wealth and variety of human emotion and human experience."

That sculpture plays a real and important part in public life—as important a part as that of painting.—Mrs. Adams declares is shown by the fact that "a man may trudge from the Battery to the Bronx without countering any example of the painter's art except that proffered by the solicitous poster, but will be confronted frequently by sculpture of all sorts and in all states." She also points out that in order to fully appreciate these acquaintances of one's daily walks it is necessary to know them in more leisurely and intimate fashion, an opportunity which the Museum exhibition now affords.

There is a patriotic side also to this exhibition. The time is approaching when, Mrs. Adams puts it, "the horrors of war will be exchanged for the horrors of peace—a second invasion of our towns by soldiers' monuments of the commercialized type, those unhappy postbellum memorials once known like dragon's teeth on every village green"). Hence, "it is high time that all the friendly children of art throughout our land should unite in taking decisive measures to prevent an evil which is so hard to cure."

The best protective measure, Mrs. Adams believes, is the education of the public now through the exhibition of what is good, for "surely eyes that have learned to love the compelling serenity of the Wilmore Angel of Death or the splendor and fire of Saint-Gaudens' Farragut will not care to linger on the mechanized granitic idols of O. D. overcoats and gaiters heretofore to be reproduced with all sorts of inefficiency from hydraulic to pneumatic, without any efficiency whatever in art."

The opening of this exhibition in the Metropolitan Museum is without doubt a patriotic service from many stand-points. To Mr. Daniel Chester French, the chairman of this Museum committee, and his gallant initiative and untiring endeavor, the success of the undertaking is largely due. It means much however for a great museum like this to testify in this manner to the enduring worth of contemporary production.

PRINTS

AN ACKNOWLEDGEMENT AND AN ANNOUNCEMENT

Through the courtesy of the Museum of Fine Arts of Boston and Mr. FitzRoy Carrington, Curator of Prints and formerly editor of the *Print Collectors' Quarterly*, we are enabled to publish in this number of THE AMERICAN MAGAZINE OF ART the very interesting article by Miss Elisabeth Luther Cary on "Millet's Pastels at the Museum of Fine Arts, Boston, in the Quincy Adams Shaw Gift." This article was originally prepared for publication in the *Print Collectors' Quarterly*, which, owing to exigencies incident to the war, has been temporarily discontinued.

It is our intention by way of helping to bridge over this unavoidable omission to publish from month to month in THE AMERICAN MAGAZINE OF ART at least one illustrated article by a writer of authority on the subject of prints. Already there are in prospect articles on "The New School of Wood Engraving in America," by Mr. George H. Whittle, who was for many years connected with the art department of the *Century Magazine*, which was also prepared for the *Print Collectors' Quarterly*, an article on "Frank W. Benson's Etchings," by William Howe Downes of Boston and an article on "Ernest D. Roth, Etcher," by Miss Helen Wright of the Print Division of the Library of Congress.

These articles, and those which are to follow in the same series, will be of interest not only to the print lover and collector but to the general reader, and will, we hope and believe, open new avenues of delight to those who have not already fallen under the spell which the fine print almost invariably exerts.

A CORRECTION

The *Official Bulletin* makes correction of a statement published in the *Bulletin*, February 4th, and reprinted in the April number of our Magazine to the effect that Miss Mary Cassatt had invented valuable surgical appliances for wounded soldiers suffering from fractures. The credit for this invention should have been given to Miss Grace Gassette, of Chicago, who is, however, also a portrait painter and residing in France.

NOTES

BETTER ART IN THE HOME

The Extension Department of the Art Institute of Chicago has been conducting during the past season a campaign for better art in the home. This has been conducted along democratic and essentially up to date methods as shown by the following announcement sent out by the thousands in Dubuque, Iowa, in March. It reads:

DUBUQUE, IOWA, March 18, 1918.

DEAR HOME MAKER:

Home never meant so much to us as it does now. It is what we and millions of other people profess to be fighting for today.

And because the home has become so suddenly the all important thought in our minds, we thought that perhaps the people of Dubuque might find pleasure and inspiration in a Home Exposition, which is going to be given FREE to all the people of Dubuque at the Elks' Auditorium on March 21st and 22d.

Yes, we all want beautiful homes, but many of us feel that beautiful homes COST A LOT OF MONEY, so we brush the hope aside during these trying times when the need of money is so great.

But that is NOT TRUE! BEAUTIFUL homes MAY BE ACHIEVED by the use of the SIMPLEST and MOST INEXPENSIVE MATERIALS. If we only knew HOW.

Mr. Ross Crane of the Art Institute of Chicago, is coming TO TELL US HOW! He is coming with three sides of a room, a fire-place or two, some doors, a few pictures, a mirror and some furniture. With these things he will show us how to make our homes restful, harmonious and beautiful.

He will also tell us WHY, so that all of us may stop GUESSING about our home furnishings and really begin to put our houses in order.

People of means pay big fees to home furnishing experts for just the kind of advice that Mr. Crane will give us FREE.

Remember—8 P. M., March 21st, at the beautiful new Elks' Auditorium; 3 P. M. and 8 P. M., March 22d. Lectures and conferences FREE.

Bring your children of High School age. Bring your husband. You may need his help later. He may have to sandpaper and paint and wield a tack hammer, for Mr. Crane has a way of "starting something" wherever he goes.

Very truly yours,

DUBUQUE ART ASSOCIATION,
DUBUQUE COMMERCIAL CLUB,
THE ROTARY CLUB,
THE AD CLUB,
THE SHERMAN CIRCLE.

The result in Dubuque is altogether encouraging. The campaign was conducted there most energetically and intelligently, three thousand letters like that above quoted were personally delivered in en-

velopes to pupils of the upper grades in the public schools with the request that they carry them home to their parents; addresses were made by a representative of the Dubuque Art Association at the Woman's Club, in the High School and to several other groups in which not only announcement was made of Mr. Crane's coming but a clear statement given of how the war was effecting the industries in which it plays a part and how important the development of these industries is to our country.

The conviction is that if a demand is made for good things in the home, the common life of the people will be enriched and avenues for greater enjoyment of other forms of art opened up.

PATRIOTIC PICTURES BY AMERICAN ARTISTS

The National Arts Club of New York has arranged to hold an exhibition of Patriotic Pictures by American Artists in the National

Arts Club from May 1st to June 1st. The purpose of the exhibition is to stimulate an active interest among all artists and on the part of the public in the production of works of art expressive of patriotic sentiment.

The majority of the pictures shown will be directly invited and a high standard guaranteed, the Committee in charge insisting that the chosen pictures shall possess not only a war-time message but technical and artistic merit. There will undoubtedly be great variety in theme, war touching American life on many sides and the pictures representing on the part of the painters many viewpoints.

The Committee in Charge comprises Mr. E. H. Blashfield, Mr. Francis C. Jones, Mr. Arthur I. Keller, Mr. Duncan Phillips and Mr. Douglas Volk. The Jury Selection has representatives not only in New York, but in Boston, Philadelphia and San Francisco.

A prize of \$1,000 for the picture considered most meritorious, will be awarded.

It is the desire of the Committee that this exhibition at its conclusion in New York shall be circulated throughout the country in order to engender wider interest and deeper patriotism on the part of the public and American Artists.

The American Federation of Arts has, therefore, consented to undertake to arrange and conduct this circuit.

The circuit exhibition will comprise from fifty to seventy-five paintings and will be circulated under the usual conditions.

AMERICAN ARTISTS IN PARIS

The American Art Association which has for years had its headquarters at 4 Rue Joseph Bara, between the Luxembourg Gardens and Montparnasse, Paris, has continued existence despite the war. This association was established 20 years ago. The president is Rodman Wanamaker. When hostilities began the association had several hundred members. The majority of the artists have now, however, returned to the United States and the resident membership has dwindled to approximately thirty. These men and women have been devoting themselves unceasingly to war relief. The association has lent its club rooms several times for exhibitions by French painters, and it has lately held an exhibition of works by its members in one of the Paris dealer's Galleries. Among the exhibitors was Robert Hostater, who for several months was in the Ambulance Corps and is now devoting himself to disabled soldiers; another was Thorndyke who won the *Croix de Guerre* while with a field ambulance in the Norton section and is now in charge of the *Service des Rapatriés* at Evian; a third is Cameron Burnside, who is working with the Red Cross; and a fourth Leslie Cauldwell who is giving most of his time to working among the blind soldiers of France.

A NOTABLE GIFT TO TOLEDO

The Toledo Museum of Art has recently received unsolicited from Mr. Samuel P. Avery, a gift of \$5,000 toward a fund, the income of which is to be used for the instruction and pleasure of children visiting the Museum. This gift was inspired by an admiration on the part of the donor of the work accomplished in all departments of this Museum in the past few years, and the wonderful, enthusiastic and liberal response made by the citizens of Toledo to the Museum's call for assistance.

Mr. Avery is one of those who has done

much to foster and encourage art in this country. Among his noteworthy benefactions is the gift of a collection of nearly 18,000 prints to the New York Public Library and a collection of ancient Chinese cloisonnes to the Brooklyn Institute of Arts and Sciences.

REMBRANDT EXHIBITION

During the month of March the Metropolitan Museum held an exhibition of Rembrandt's art in three mediums: painting, drawing and etching. It was set forth in one small room, and the number of works limited to less than one hundred carefully selected items.

All of the paintings and some of the drawings and etchings came from the Museum collection, but certain important examples among the drawings and etchings were lent by well known collectors.

The exhibition gave opportunity perhaps never offered before in this country, of seeing these objects side by side.

On March 24th Kenyon Cox gave a talk in the Lecture Hall on the spiritual side of Rembrandt's art as exhibited in his etchings.

ART AND THE WAR IN NORFOLK

The Norfolk Society of Arts has devoted most of its energies during the past season to war work, but it is not failing to look ahead to the time of peace after the war and to plan for an extension of its art activities when this time comes.

One of its members, Mrs. William Sloane is building, or has built, a United Service Club House in Norfolk, which, after the war, will be converted into an art club and museum.

The building, which was designed by Messrs. Peebles and Ferguson, is a rambling one-story structure of the English village or rural type with red roof and stucco walls. There is one large room 26 by 40 feet in dimensions, a huge fireplace on one side flanked by seats and ingle nooks. At one end a stage is to be erected, while at the other there will be a writing room and library. Over the door entering upon the library will be a miniature loft. Of the two other rooms one is to be a billiard room, the other an art room where the collection

of the Norfolk Society of Arts will be housed. In this room the Society will hold its regular monthly meetings and exhibitions. In addition there are a kitchen, pantries and boiler room. The building is set back from the street surrounded by well laid out grounds. The United Service Club will be conducted by members of the Society.

PATRIOTIC POSTERS

The Detroit Women's Committee Council of National Defense, in planning for the registration of the women in the State in war work on April 6th, invited the Detroit artists and art students to contribute posters to be used locally. One hundred and twenty posters were sent in. Two of them, one by Paul Honoré, showing a girl beating a drum, with crowds of women in the background assembling from their various occupations, the other by Herman Gabriel, a beautifully lettered poster, were chosen by the Committee for reproduction and distribution throughout the State. In a popular voting contest the poster by John P. Wicker entitled "S. O. S." reproduced herewith, received the highest number of votes.

THE LITTLE GALLERY ON THE MOORS

The Little Gallery on the Moors, East Gloucester, Mass., has become quite an institution—a center of art for the North Shore and a great boon to the artist. It will be good news, therefore, to many to learn that its activities will be continued under the direction of its generous donors, Mr. and Mrs. William E. Atwood, during the coming season. The annual exhibition of works by North Shore painters, those residing or summering in this locality, will be held as usual in August, but besides this, the Gallery will be used from time to time for musicals, dramatic entertainments, lectures and the like given in the interest of war relief funds or for other notable objects as heretofore. At the present time this little Gallery is setting forth a war poster exhibition, a section of which was borrowed through the American Federation of Arts from the Library of Congress. This is primarily for the benefit and interest of the Gloucester people who are ardently engaged in war work.



POSTER

JOHN P. WICKER

FIRST PRIZE BY POPULAR VOTE — DETROIT

ART IN CALIFORNIA

The California Art Club is earnestly endeavoring to keep art alive and before the public as a constructive interest in these destructive times, and with very considerable success. It opened its Ninth Annual Exhibition on the evening of April 4th in the Museum of History, Science and Art, Exposition Park, Los Angeles.

The Club has a membership of 175 artists and a number of honorary members.

Prizes were offered and awarded for landscapes, figure paintings and works in sculpture in addition to the William Preston Harrison prize of \$100 to the most popular work in the exhibition voted on by visitors.

Miss Alma M. Cook of the University of Southern California, who has given her services free to the California Art Club for the last three years, conducting for the Club an educational campaign including a traveling exhibition and lecture courses, gave frequent gallery talks during the exhibition.

The President of the Club is William Wendt, the well known landscape painter.

**PURCHASED
BY THE
PENNSYLVANIA
ACADEMY** Daniel Garber's painting entitled "The Quarry" reproduced in the April number of the AMERICAN MAGAZINE OF ART, was not only purchased by the Pennsylvania Academy of the Fine Arts for its permanent collection, but awarded the Edward Stotesbury Prize of \$1,000, as in the opinion of the Committee the most important contribution to the success of the One Hundred and Thirtieth Annual Exhibition recently held. De Witt Lockman's "Blue and Gold Kimono," Leopold Seyffert's "Lacquered Screen" and Colin Campbell Cooper's "Lower Broadway" were also purchased by the Academy for its permanent collection. And from the interest on the Lambert Fund the Academy acquired Morris H. Pancoast's "Pennsy Train Sheds," Murray P. Bewley's "Convalescent," Irma Kohn's "Fete Day 1917," Katharine Patton's "Maple Woods," "The Exhibition" by Salvatore Anthony Guarino and "Winter in Norway" by Eistein Olaf Drogseth, likewise shown in the recent exhibition. The popular prize, awarded by a vote of visitors to the exhibition went to Paul King's picture entitled "Solitude."

**W. S. S.
COMPETITION** The American Institute of Graphic Arts is conducting a War Savings Stamp competition. Two thousand dollars will be distributed for the best posters of advertisements in the form of illustrated drawings for newspaper or magazine publication, car and window cards, etc. The competition closes April 25th and the prize winners and others selected for merit will be exhibited at the National Arts Club, New York, in June. Charles Dana Gibson, Chairman of the Division of Pictorial Publicity, is Chairman of the Committee of Awards; and Ray Greenleaf a member of The American Institute of Graphic Arts, is Chairman of the Exhibition Committee.

**ART IN
PROVIDENCE** The Providence Art Club recently held its thirtieth annual exhibition of painting and sculpture. There were ninety-one paintings hung representing many different schools and phases of art. While large important canvases were for the most

part lacking there were many excellent works shown. Percy Albee, William H. Drury and Harry Neyland were represented by excellent marines, H. Cyrus Farnum showed a sunny "Tangiers," H. Anthony Dyer was seen at his best in two delicate and sensitive landscapes, and George A. Hays, F. Usher De Voll, Sidney R. Burleigh, Walter Francis Brown, and Mabel M. Woodward were all to be congratulated on sending serious and important examples of their mature art. Several excellent still life painters were represented, especially notable being the works of Clara Maxfield Arnold, Gladys Cergill, Maud R. Fenner and E. L. Swan.

At the School of Design an important exhibition consisting of paintings by Daniel Garber, W. L. Lathrop and Robert Spencer has been attracting attention. Each of the artists was well represented by at least a half dozen canvases.

In another gallery at the School of Design is to be seen a recent acquisition of real importance, "The Flight into Egypt," by Francesco Collantes.

**HANDICRAFTS
FOR THE
DISABLED** Mrs. Clara Barck Welles of the Kalo Shop in Chicago who has been identified with handicrafts of the highest artistic quality longer than a decade, is promoting a movement to provide for instructors for disabled men who must take up hand work after the war. Mrs. Welles has given the use of her studios for the instructors in silversmithing, metal work of all kinds, basket weaving and various arts crafts. Women and men who wish to fit themselves as instructors for the disabled men who will return to this section, follow a regular course under experienced teachers. The present class is encouraging in character. Mrs. Wells explains to the public that a large number of young soldiers were previously occupied in business that kept them on their feet with no reason to use their hands in constructive work. Many lame men and those so disabled they must follow sedentary occupations have returned to Canada and Australia and New Zealand, and America must expect a like contingent. They are not brain-workers, but a class which will take pleasure in the art trades, requiring the use of their

hands with inventive genius. Mrs. Welles many years ago, organized an ideal colony of art crafts workers at her home at Park Ridge, Ill., where designers, weavers, jewelers, silversmiths, basket makers, experts and apprentices worked together in harmony. Various art crafts centers in the middlewest can be traced to this source. The instruction and studios are free to teachers for returning men. The work is organized under a number of well known craftsmen.

UNIQUE Charles Haag, an original
SCULPTURE sculptor, exhibited twenty-nine small figures "The Spirit of the Woods" at the Art Institute Chicago, creating a lively interest among visitors to the institution. Mr. Haag's creations stimulate the imagination like the weird old tales of the forest. They cannot be described other than figures of old men, women and girls combined with vines or tree forms in graceful design, although archaic in artistic development. They have nothing in common with Paulanship's creations, or any one of any of the living sculptors of the day. They are Mr. Haag's own interpretations of "The Holy Spirit of the Wood," a "Gnome" carved from mahogany, "The Knag" from cherry, "Evolution" from Live Oak wood, "Struggle of Nature" from walnut and "The Oak Father" and "Bound Strength" from oak. "The Weeping Willow" a bending young girl, her hair sweeping as the branches of this graceful tree, and "The Oak's Song," as poems in wood carving, may give an idea of the intention of the labor of this sculptor.

AN HONOR Albert Roullier, print con-
FROM FRANCE noisseur and collector, as well as head of the firm of the Albert Roullier Art Galleries in the Fine Arts Building, was recommended by M. A. Barthelemy, the Consul to the French Government in Chicago, for the honor of Officier de l'Instruction Publique, bestowed by the Ministère des Beaux-Arts. The official decoration, a purple ribbon with rosette and gold pendant of palm and laurel branches in design, has been received by Mr. Roullier. This armor was doubtless bestowed on account of Mr. Roullier's efforts to aid in alleviating the distress of French people here and in France.

NEWS ITEMS

The twin cities of Minneapolis and St. Paul have simultaneously and, it is said, without taking each other into their confidence, secured elaborate plans for future development. The Plan for Minneapolis is edited and written by Andrew Wright Crawford of Philadelphia, the secretary of the Art Jury, under the direction of the Minneapolis Civic Commission—Mr. Edward H. Bennett, architect—and of an exceedingly elaborate and notable character. The St. Paul Plan deals chiefly with the housing conditions and is signed by Dr. Aronovici, director of Social Service, who was associated with similar work in Philadelphia. Both reports deal chiefly with the great problem of industrial housing and look forward to the time when our industrial cities will not be without beauty.

An exhibition of etchings by Charles Meryon is being held in the Carnegie Institute, Pittsburgh. Probably no etcher of any time has rendered with more delicacy and precision the beautiful qualities of truth and elegance embodied in the architectural features of a great city. Meryon's works have not only maintained their supremacy during the years since 1850, but they have even advanced in the estimation of painters and etchers throughout the world. Among the notable etchings included in the collection are "Le Strayge, Notre-Damè," seventh state, "L'Arche du Pcut Notre-Dame," third state, "Tourelle de la Rue de la Tixéranderie," second state, "Saint-Etienne-du-Mont," fourth state, "La Margue," fourth state, and "L'Abside, Notre-Dame de Paris," seventh state.

Sir Aston Webb, to whom some years ago was awarded the American Institute of Architect's gold medal of honor, is arousing much interest in a scheme for the improvement of London after the war. This plan is proposed as a war contribution toward the better ordered development of London in the future. It includes a revision of the traffic facilities, the addition of parks and park-ways and the linking up of several sections of the city, besides taking into

consideration the placing and planning of public buildings and monuments, the treatment of streets, the planting of trees, the designing of lamp-posts, etc. It also contemplates the formation of a Park Commission on American lines.

The Boston Society of Arts and Crafts has lately held its twenty-first annual meeting. At this meeting thirty-four craftsmen were advanced to the grade of master craftsmen, and the award of three of the society's bronze medals was announced by the president, Mr. R. Clipston Burgess, as follows: Mr. Douglas Donaldson, metalworker, Los Angeles, Cal.; Karl Leinonen, silversmith, Boston, and Bertrand H. Wentworth, photographer, Gardner, Me. The treasurer, Mr. H. P. Macomber, reported sales in excess of \$60,000 for the past year, which is only slightly below that of the preceding year.

The Society of Independent Artists, whose organ is "No Jury—No Prizes," will hold its second annual exhibition at the Moorish Garden, 110th Street and Riverside Drive, New York, from April 17th to May 12th inclusive. The members of the Society and any one may be a member who pays \$1.00 are entitled to exhibit two works. The exhibits will again be hung alphabetically according to the name of the artist. Mr. John Sloan is president and Mr. A. S. Baylinson is corresponding secretary. Among the directors are George W. Downs, Jo Davidson, Van Dearing Perrine and Gertrude V. Whitney.

The Museum of French Art of the French Institute in the United States held in its galleries in New York from April 6th to 15th an exhibition of eighteenth century French colored prints. This exhibition was inaugurated by a luncheon and private view in honor of Monsieur André Tardieu of the French High Commission to the United States.

On account of the war and the difficulties of transportation, the Concord Art Association, Concord, Massachusetts, determined to omit its Annual Spring Exhibition this year.

BOOK REVIEWS

HANDBOOK OF THE MINNEAPOLIS INSTITUTE OF ARTS. BY JOSEPH BRECK AND H. B. WEHLE. The Minneapolis Society of Fine Arts, Publishers. Price 50 cents.

This is a delightful publication, charmingly written, beautifully illustrated and printed. The text is for the most part by Joseph Breck, at the time of writing Director of the Minneapolis Institute of Arts and now Assistant Director of the Metropolitan Museum, New York.

The book, which measures approximately 7 by 10 inches, has 117 pages and 143 illustrations of works of art included in the Institute's collection. It comprises descriptive matter of wide range and varied character embracing all the lesser as well as the so called fine arts. And herein lies its peculiar interest and value. It epitomizes art and shows its real breadth and importance. The reader, figuratively speaking, is taken by the hand and led from exhibit to exhibit by one who has scholarly knowledge and aesthetic sensibility.

A vast amount of information is given in a clear and concise manner but there is not a dry or dull sentence in the book and not only is interest engaged but enthusiasm engendered. And this is as it should be. There is in fact no reason why different kinds of art should be perpetually pigeon-holed and studied apart. No reason why one should not turn with equal satisfaction from a painting to a chair, from a print to a statue, from the work of an artist of the sixteenth century to one of the present day. All have inclusion, illustration and description in this charming book and are found on more than friendly terms, in actual relationship.

The text and the illustrations complement each other, the one visualizing, the other explaining.

The writers have steered a remarkably straight course between dogma and effusive admiration, differentiating between criticism and personal opinion, yet a note of personality permeates the whole.

Such a handbook opens avenues of enjoyment in not only one museum and its collections, but all, and would prove an

excellent introduction to the study of art for laymen, students in schools, colleges and clubs. Would that it might have wide circulation! It is heartily recommended to all.

ILLUSTRATED CATALOGUE OF MRS. PHOEBE A. HEARST'S LOAN COLLECTION OF ORIENTAL RUGS AND TEXTILES, PRINTS, TAPESTRIES AND PAINTINGS, PERSIAN MANUSCRIPTS, PHOENICIAN AND EUROPEAN GLASS, FURNITURE AND OBJETS D'ART, in the Palace of Fine Arts, San Francisco. Edited by J. Nilsen Laurvik, Director. The San Francisco Art Association, Publishers. Price \$1.00.

This catalogue is designed to serve the needs of serious students who wish to get the most possible out of the rich material contained in this collection. It has been edited with a view to its permanent value as a reference work on the subjects contained therein, irrespective of its specific relationship to the Loan Collection which has directly inspired its contents.

The sections devoted to rugs and textiles are treated with a breadth of view and a general knowledge of co-related subjects not always present in catalogues devoted to rugs and textiles. The editor's chief aim has been to emphasize the artistic importance of the so-called minor arts by treating them with the same seriousness that is usually accorded to the major arts.

Mr. Laurvik has had as collaborators in this work Arthur Upham Pope, R. Meyer Riefstahl and Phyllis Ackerman.

The book including indices runs to 253 pages and contains 75 full page half-tone illustrations, besides two color plates and a map.

A HISTORY OF ARCHITECTURE. BY FISKE KIMBLE AND G. H. EDGELL. Harper & Brother, Publishers. Price \$3.50 net.

This is the first of a new fine arts series edited by George Henry Chase, Ph.D., John E. Hudson Professor of Archaeology, Harvard University, for which Harper and Brothers are the publishers. It is to be followed by "A History of Sculpture" by Prof. George Henry Chase and Prof. Chandler Rathfon Post, and a "History of Painting" by Prof. Arthur Pope.

The editor in his introduction explains that his intention is to provide for the student and general reader concise but authoritative works, which on account of the results of recent research are really needed.

The book, which by the way is copiously illustrated, gives without question a vast amount of information, arranged in exceedingly methodical and orderly fashion, but it is set forth in such manner as to be extraordinarily dry and dull. The English, while excellent is without force and the work from beginning to end lacks interest.

It would seem impossible to be too informal and too scholarly, but mere facts and words signify little unless enlivened by the spark of genius and more or less tinged by the individuality of the writer.

Some may claim that the historian fulfills his mission when recording facts correctly, but histories have been written which are more thrilling than romances and more engaging than any book of fiction.

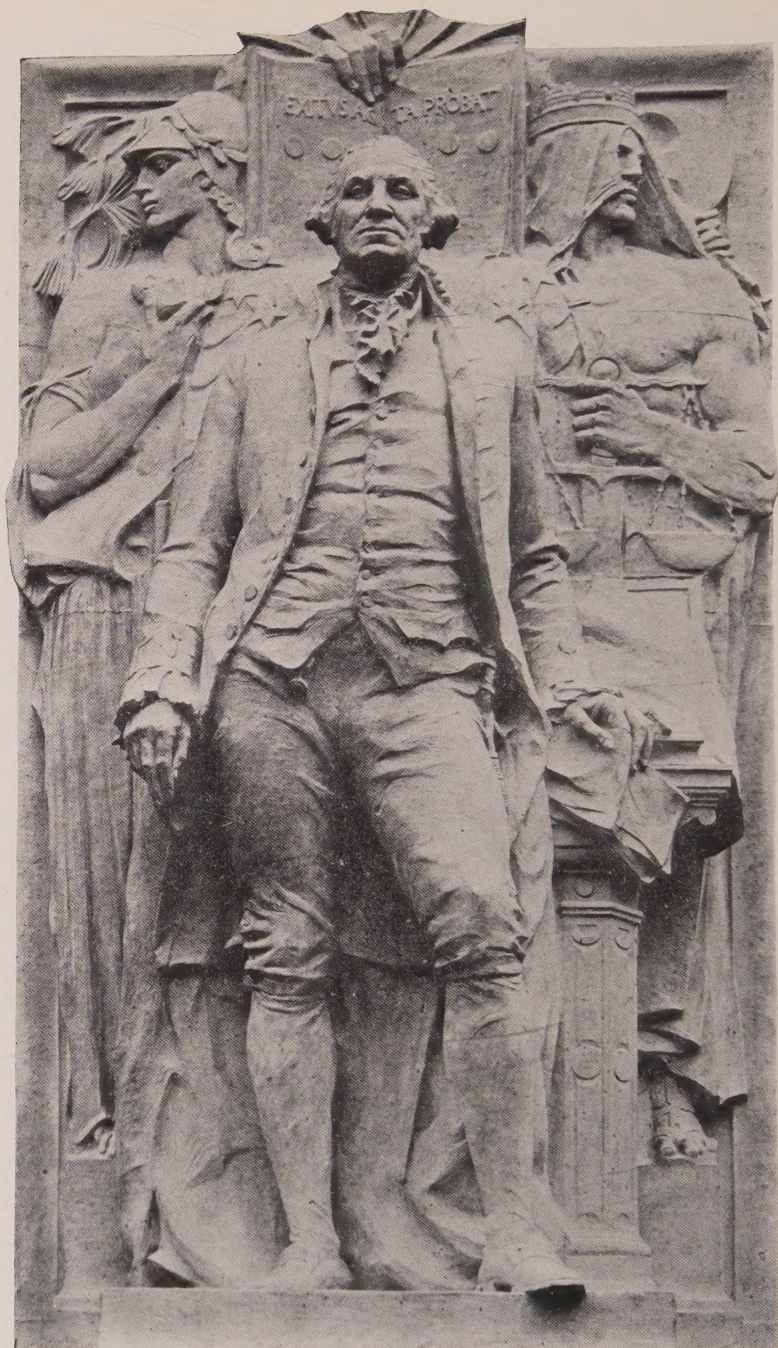
PICTURES OF WAR WORK IN AMERICA. BY JOSEPH PENNELL. The B. Lippincott Company, Philadelphia, Publishers. Price \$2.00 net.

This book, uniform in size and style with Mr. Pennell's "Pictures in the Land of Temples," "Pictures of the Panama Canal," etc., etc., reproduces 36 of the 49 lithographs of War Work in America which Mr. Pennell made late last summer with the special sanction of the Government.

The introduction is the same as that written by Mr. Pennell for the official catalogue and opposite each illustration is a little personal note giving concisely in words, almost as graphic as the drawing, Mr. Pennell's impressions registered on the spot. The reproductions are admirably made and collectively go to show, as do the originals, on how vast a scale the United States is carrying on the work of war.

As an historical document the series has great value and as evidence of Mr. Pennell's extraordinary facility and skill is little short of monumental.

Those who have seen the exhibition will find the book a delightful souvenir and to those who have not it will come as compensation for this loss.



WASHINGTON—FIRST PRESIDENT OF THE UNITED STATES

SUPPORTED BY WISDOM AND JUSTICE

PANEL FOR THE WEST PIER OF THE WASHINGTON ARCH, NEW YORK

BY

A. STIRLING CALDER

See page 319